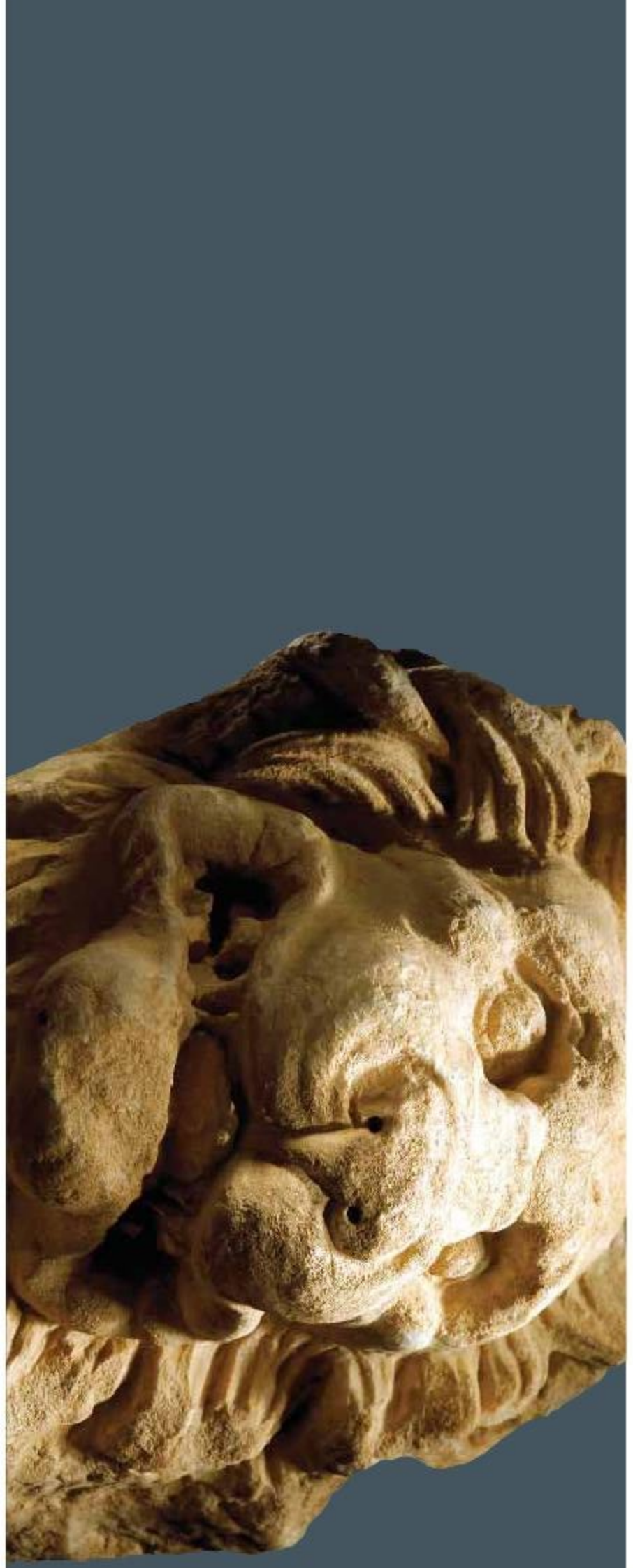

PHOENIX ANCIENT ART

# INTRODUCTION

The works of art assembled in this catalogue are representative of Phoenix Ancient Art's ongoing dedication to bring to the public only the highest quality and the most engaging subjects from the master craftsmen of antiquity. These works are testaments to the great artistic traditions of the past - works that can scarcely be rivaled even today for the beauty of their magnificent sculptures, unparalleled bronzes, vivid mosaics and exquisitely crafted jewelry.

These objects constitute the essence of Western civilization; the products of cultures that helped define the very meaning of civilization, including Mesopotamia, Egypt, Classical Greece and Rome, Central Europe and Southwest Asia.

These pieces were selected for their universal appeal. Within this collection, one can find objects that are accessible to those who are new to ancient art as easily as one can find works that will satisfy the discriminating tastes of the most seasoned collectors. Private individuals as well as institutions and museums may very well find within these pages a great work of art to add to their holdings or to complete a collection.

Phoenix Ancient Art believes that an object of ancient art must first enchant the collector aesthetically and viscerally, creating a personal connection between the work and its owner. Then and only then can additional elements such as age, cultural background and history add further levels of enjoyment and appreciation, making the collecting of ancient art a uniquely enriching experience.

## *1. A Striking Aragonite Statuette of the Mother Goddess*

*Northern Syrian (Tell Bouqras?), 6th millennium B.C., H: 9.8 cm*
*Provenance: Ex-private collection, George Halphen, France*

## *2. A Schematic Marble Figurine, Kusura Type*

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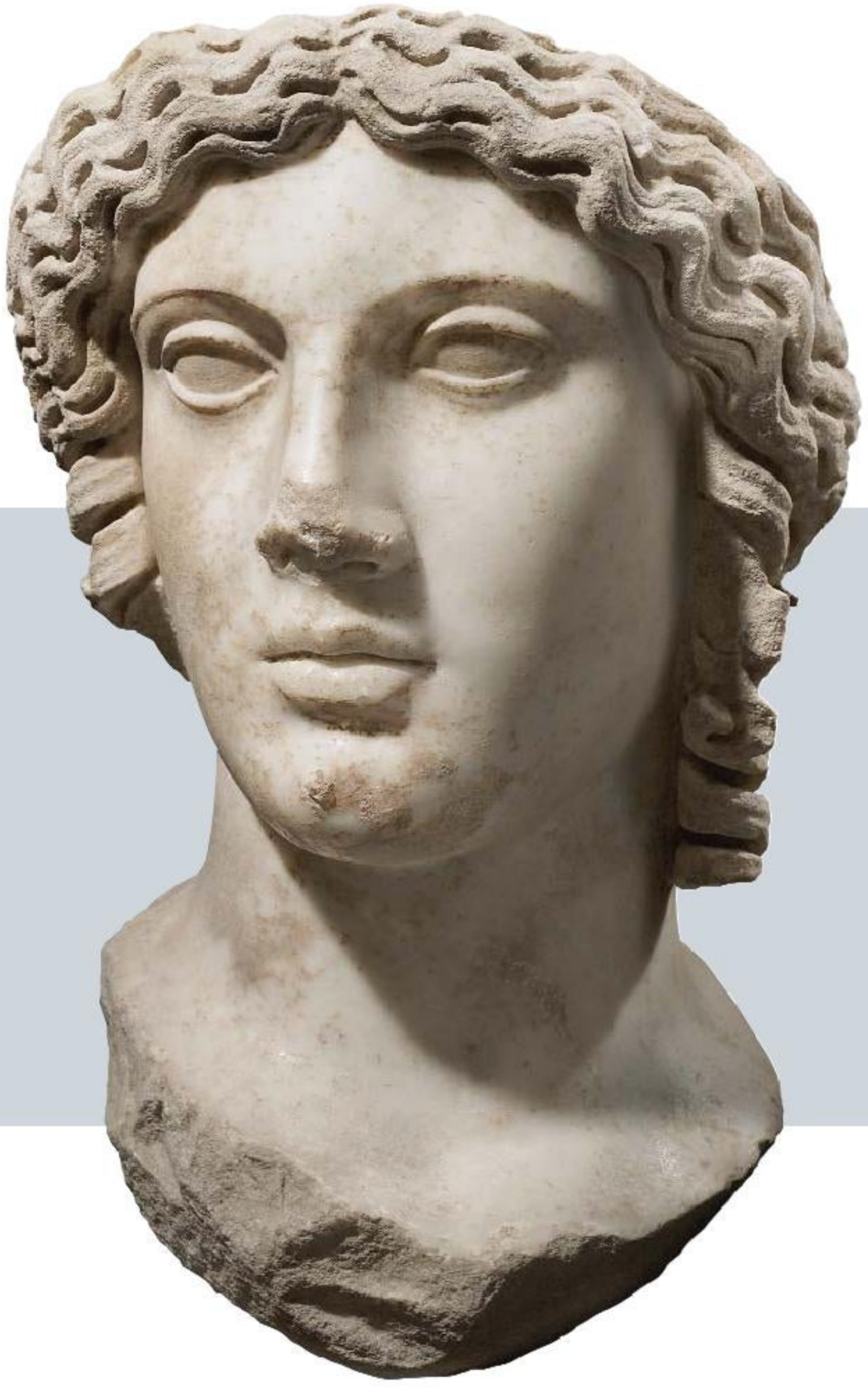
*Provenance: Ex-South German private collection, collected early 1980s*



# INDEX

### *1 . A Striking Aragonite Statuette of the Mother Goddess*

*Northern Syria (Tell Bouqras?), 6th millennium B.C.*
*H: 9.8 cm*

Made out of a stone that is rarely seen, this figurine is unique for its genre. It represents a female - the Mother Goddess - seated in an unusual position: she is seated on her right calf while her left leg is outstretched. The body is designed as a triangle, the top of which represents the head, like the tip of an arrow. All the modeled forms are rounded and very generous like those on the rest of the very few surviving steatopygic Neolithic figurines: the buttocks, the breasts and the belly are clearly exaggerated. The details of the face are rendered by two simple incised lines. The posture, the forms and the face of this figure recall the terracotta statuettes from Haçilar, with which our statuette is contemporary.

*Exhibited: "Idoles et objets de culte de la méditerranée" cat. exhibition, Phoenix Ancient Art S.A., Genève 20.9 - 29.10.2004*
*Provenance: Ex-private Collection, George Halphen, France*
*Bibl.: AMIET P., Art of the Ancient Near East, London, 1980, n. 164-174.*
*SPYCKET A., The Human Form Divine, From the Collections of E. Borowski, Jerusalem, 2000, p. 42-43, n. 2.*
*On the "Mother Goddess", see:*
*GIMBUTAS M., The Language of the Goddess, London, 1989, p. 54-57.*

### *2 . A Schematic Marble Figurine, Kusura Type*

*Western Anatolia, middle of the 3rd millennium B.C.*
*H: 9.7 cm*

Much thicker and squatter than usual (the body is very small in proportion to the neck and the head), this figurine is from a class known as the Kusura type, of which it constitutes one variant.
In Western Anatolia, the tradition of schematic statuettes survived into the Bronze Age. As usual, the different types were named after the places where they were made: the Beycesultan type (first half of the 3rd millennium) and the Kusura type (probably a little later) are among the most widely known groups. The Kusura variant possesses a tripartite structure: a disk shaped head, a trapezoidal neck and a shield-like bust that often shares the same rough outline as the arms.
In this case, the idol's shield shaped body has two triangular notches that allow us to distinguish the arms from the rest of the torso.

*Exhibited: "Idoles et objets de culte de la méditerranée" cat. exhibition, Phoenix Ancient Art S.A., Genève 20.9 - 29.10.2004*
*Provenance: Ex-private collection, Charly Mathez, Switzerland*
*Bibl.: THIMME J. (ed.), Art and Culture of the Cyclades, Karlsruhe, 1976, pp.178-189, p 386; n. 511-520.*
*SPYCKET A., The Human Form Divine, From the Collections of E. Borowski, Jerusalem, 2000, p. 68, n. 41 A-B .*
*Women in Anatolia, 9000 Years of the Anatolian Woman, Istanbul, 1993, p. 73, A82-84.*

### *3 . A Schematic Marble Figurine, Kusura Type*

*Western Anatolian, middle of the 3rd millennium B.C.*
*H: 9.8 cm*

This figurine is from a class known as the Kusura type, of which it constitutes one variant (see no. 2). The finely crafted figurine presented here - the thinness of the marble is testament to the skill of the carver - is a clear example of those from Kusura, possessing a body that is a bit narrower and the neck a bit thicker than the canonical examples of the type.

*Exhibited: "Idoles et objets de culte de la méditerranée" cat. exhibition, Phoenix Ancient Art S.A., Genève 20.9 - 29.10.2004*
*Provenance: Ex-private collection, Charly Mathez, Switzerland*

*Bibl.: THIMME J. (ed.), Art and Culture of the Cyclades, Karlsruhe, 1976, pp.178-189, p 386; n.511-520.*
*SPYCKET A., The Human Form Divine, From the Collections of E. Borowski, Jerusalem, 2000, p. 67, n. 39-40.*
*Women in Anatolia, 9000 Years of the Anatolian Woman, Istanbul, 1993, p. 73, A82-84*

### *4. A Richly Decorated Calcite "Eye Idol"*
*Syrian plateau, late 4th millennium B.C.*
*H: 28.0 cm*

This rare Syrian idol is a triconical sculpture on account of the shape made by the body, terminating in two lateral rings. Traces of red pigment are still visible on the lower parts of the rings. The large size of this "eye idol" leaves ample room for the intricate incised decoration consisting of cross-hatching and concentric circles that ornament both sides. This mode of decoration is seen on a range of Mesopotamian objects from the 4th and 3rd millennia B.C., possibly imitating the patterns of woven reeds, a plentiful resource that was used to create everything from baskets to dwellings.
The general form of this piece and the placement of the rings, which suggest volutes or eyes, allow us to identify it in relation to the "idols" discovered at numerous prehistoric Near Eastern sites (Tepe Gawra, Tell Brak, Tell Abr, Tell Kashkashuk around the end of the 4th millennium B.C.). The idols of this genre have been interpreted in different ways due to their wide variety in typology: ex-voto, amulets and divine symbols. However, even if we are not sure of their exact significance, the fact that these idols are generally found at temples or sanctuaries prove that they did have a connection with cult or religious spheres.

*Provenance: Acquired on the European art market, mid 1990s*
*Bibl.: AMIET P., Art of the Ancient Near East, New York, 1980, p. 355, n. 315-317.*
*HEINRICH E., Bauwerke in der altsumerischen Bildkunst, Wiesbaden, 1957, p.30, fig. 29; p. 70, fig. 75, p. 84ss.*
*MALLOWAN M.A.E., Excavations in Brak and Chagar Bazar: Their Contribution to Archaeology, in IRAQ 9, 1947, p. 33ss ; pl. XXVI, 1-2 (seals).*
*ZAHLHAAS G., Orient und Okzident, Kulturelle Wurzeln Alteuropas, 7000 bis 15. v. Chr., Mayence/Rhin, 1995, p. 94-95, n. VII, 44.*

### 5. A Marble Female Figurine of Steatopygic Type
*Northern Greece or the Aegean Islands, late 5th - 4th millennium B.C.*
*H: 14 cm*

The statuette is whole except for the neck and the head. The body is tripartite: the rectangular bust (the breasts are held up by the arms), the small, rounded waist, the legs coming to a point below. The femininity of the figure is emphasized by a finely incised pubic triangle, by the rounded belly - evoking childbirth - the prominent buttocks and the full breasts.
Contrary to other statuettes of this type, which are characterized by well rounded volumes and modeling achieved by abrading the stone with emery, this example presents surfaces that are flat, regular and cut straight, which leave the rectangular shape of the original block of marble clearly visible.

*Exhibited: "Idoles et objets de culte de la méditerranée" cat. exhibition, Phoenix Ancient Art S.A., Genève 20.9 - 29.10.2004*
*Provenance: Acquired on the European art market, 2001*
*Bibl.: On Neolithic Greece and its steatopygic figurines, see:*
*GENTLE-GETZ P. et al., Personal Styles in Early Cycladic Sculpture, 2001, p. 3-6, pl. 1-3.*
*PAPATHANASSOPOULOS G. et al., Neolithic Culture in Greece, Athens, 1996, p. 144.*
*THIEMME J. et al., Art and Culture of the Cyclades, Karlsruhe, 1976, n. 7-10, p. 415-425.*
*TREUIL R. et al., Les civilisations égéennes du Néolithique et de l'Age du Bronze, Paris, 1989, p. 117-163.*

### *6. A Monumental Cylindrical Marble "Idol"*

*Iberian, ca. 3000 - 2000 B.C.*
*H: 31 cm*

This exceptional idol resembles a column with the walls flared slightly outward at the top and the bottom. The piece is unique for its size, being almost double the usual size of these statuettes, and for its state of preservation: the piece has very little damage. Carved from a single large block of marble or indurated limestone (?), the abstracted decoration reproduces many details of the human face: the eyebrows, the wheel-shaped eyes above some tattoos (or a beard ?), the long hair whose undulating lines evoke waves of the sea.
Aside from these "classical" traits, this idol presents numerous peculiarities. It is, in effect, the only Iberian piece known on which the hands and the arms are clearly incised: the right hand holds a small object resembling a stick which could be another cylindrical idol or perhaps a scepter. At the center of the lower part of the piece, a small vertical protrusion might represent a penis: the sex of this figurine is thus indicated, which is very rare in Hispanic culture.
If this hypothesis is true, this is probably the only known example of an Iberian idol of male gender: The presence of the stick-scepter might even suggest that he is a prince.

*Exhibited: "Idoles et objets de culte de la méditerranée" cat. exhibition, Phoenix Ancient Art S.A., Genève 20.9 - 29.10.2004*
*Provenance: Ex-Swiss private collection. Acquired on the European art market, 1988*
*Bibl.: On Hispanic "idols" from the Bronze Age, see:*
*ALMAGRO GORBEA M.J., Los idolos del Bronce I hispano, Madrid, 1973, p. 134-143, pl. 16-22 (for the statuette with an object in its hand, cf. p. 251, pl. 39).*
*HIBBS V.H. et al., Iberian Antiquities from the Collection of L. Levy and S. White, New York, 1993, p. 24, n. 1.*
*SPYCKET A., The Human Form Divine, From the Collections of E. Borowski, Jerusalem, 2000, p. 86-89, n. 63-65.*

### *7. A Gray Marble Plate*

*Cycladic, middle of the 3rd millennium B.C.*
*D: 24.2 cm*

This plate is carved out of a gray marble with white veins: the sculptor knew how to exploit the bi-chrome nature and the circular veins of the stone very skillfully to "decorate" his work. The shape is regular and precisely carved, but the bowl is not as deep as other examples of this type; in addition, it is equipped with four small perpendicular moldings, sculpted onto the rim of the vase, and two holes that may have indicated the presence of handles. Like other vessels in gray marble, it is probable that this plate came from the island of Syros.

*Exhibited: "Idoles et objets de culte de la méditerranée" cat. exhibition, Phoenix Ancient Art S.A., Genève 20.9 - 29.10.2004*
*Provenance: Ex-Swiss private collection*
*Bibl.: THIMME J. (ed.), Art and Culture of the Cyclades, Karlsruhe, 1976, p. 507-510, n. 296-308.*
*On Cycladic stone vases, see:*
*GETZ-GENTLE P., Stone Vessels of the Cyclades in the Early Bronze Age, Madison, Wisconsin, 1996.*

### *8. A Silver Bowl with Richly Ornamented Handles*

*Roman, 1st century B.C. - 1st century A.D.*
*H: 5.0 cm; W: 27.5cm*

This beautifully crafted silver bowl is a tribute to Roman republican craftsmanship in the sensitivity and precision of the ornaments' details. The shallow bowl was lathe-turned on a disk-foot, while the underside is centered by a dotted ring; the rim slightly splayed and finished with a beaded edge and a band of kyma-tion decoration. The bowl has two separately cast and slightly up-turned crescent handles with some open-work. It is further decorated by acanthus-scroll and foliate ornament in relief, and a duck head at each end. The underside is crafted with wishbone supports, each with a leaf-shaped terminal.
This bowl is intact and in an exceptional state of conservation with a pristine surface, partially due to the thickness and quality of the silver used.

*Provenance: Ex-Dutch private collection, 1950s*
*Bibl.: Christie's NY, 12.06.2002, p. 84, lot 130.*
*HILL D.K., Greek and Roman Metalware, Baltimore, 1976, n. 74.*
*WARD-PERKINS J.-CLARIDGE A., Pompeii AD 79, Boston 1978, n. 313-314.*
*On Roman silver vessels:*
*PIRZIO BIROLI STEFANELLI L., L'argento des Romani, Vasellame da tavola e d'apparato, Roma, 1991.*

### *9. A Magnificent Silver Bowl with Repoussé Scene of Satyrs Crushing Grapes*

*Hellenistic Greek, 2nd century B.C.*
*D: 17.8 cm; H: 3.6 cm*

This bowl is a stylistic masterpiece of Hellenistic silverwork. The movements of the dancing figures as they enthusiastically stomp the grapes that lay at their feet are expressed with great naturalism and captu-re the moment as it is happening, even though their movements are very intricate.
One of the most remarkable features of the bowl is the attention to the fine details of the medallion, either by engraving or delicate repoussé work (the musculature, hair and facial features of the satyrs, the bark and foliage of the tree, the hairs and face of the herm, etc.) The scene itself takes place in the sanctuary of Priapus, indicated by the presence of the herm, in an outdoor setting, as suggested by the tree, which fra-mes the figures. A hare is suspended in a cloth directly above the satyrs.
The herm stands between the tree and the figures, and rests on a high, rectangular base. The nude torso of the god holds a thyrsus in his right hand. Herms in the form of Priapus begin to appear in Greek art at the beginning of the third century B.C. They are often related to cults of more orgiastic divinities and charac-ters, such as Dionysos and his entourage, such as satyrs, Silenus, Pan, Artemis, nymphs, etc.
This fine bowl was most probably used for drinking wine, utilized during symposia or rituals related to Dionysos. The form of the bowl itself, which is rarely used in Roman silver-ware, the style of the figu-res and the ensemble which comprises the composition, which is clearly Greek in spirit, help date this wonderful bowl to the end of the Hellenistic period, probably between the end of the second or beginning of the first century B.C.

*Provenance: Ex-private collection, D. de Chambrier, Switzerland*
*Bibl.: On Priapus in general, see: LIMC VIII, Suppl., s.v. Priapos.*

*For other representations of dancers in a sanctuary of Priapus:*
*S. FAUST, Fulcra, Figürlicher und ornamentaler Schmuck an antiken Betten, p. 69, 206 et pl. 23 (fulcrum).*
*A. OLIVER Jr. - K.T. LUCKNER, Silver for the Gods: 800 Years of Greek and Roman Silver, Cat. Expo. Toledo, 1977, 142-143.*

### *10. A Fine Pair of Glazed Terracotta Lydia*

*Archaic Greek, 600 - 550 B.C.*
*H: 13.5 cm*

These finely potted vessels are in remarkable condition and completely intact, which is surprising considering the delicacy of the shape: the thinness of the horizontal rim, the wide, straight neck, the globular body and the high, narrow foot. This profile is typical of the lydion, a rare type of vessel that takes its name from the Lydians, a people from Asia Minor who specialized in the shape, although it may have been the Egyptians who originally invented it.
The banded decoration on this Attic example is bolder than the thin, reddish brown lines that are usually seen on the earlier Lydian types. The neck, foot and a thick band on the body are all painted in what originally would have been a deep reddish-brown. Age or conditions during the firing have turned the glaze an attractive silvery color, and thin silver bands decorate the rest of the vessel at regular intervals.
Lydia were specifically used as containers for ointments and oils, and great care was taken by the potter to ensure that this graceful and skillfully made pair would be suitable receptacles for their precious contents.

*Provenance: Ex-Swiss private collection, collected in the 1960s-70s*
*Bibl.: BOTTINI B., Les Lydia du Musée d'art et d'histoire de Genève in Antike Kunst, 39, 1996, p. 140-141, n. 1-2.*

### *11. A Steatite Lion's Head Spoon*

*Assyrian, Syria, 8th century B.C.*
*L: 12.1 cm*

A boldly carved steatite ritual spoon with a hollow plug handle ending in a vigorously rendered lion's head. The eyes are inlaid with white limestone, giving the vessel a commanding stare, and the mane is a pattern of inlaid limestone triangles, some of which are missing. The head and paws are carved to show the lion holding the bowl of the spoon in its paws and fanged mouth. The underside of the bowl is also carefully carved with a pattern of swirls and triangles suggesting vines or vegetation.
Such spoons were probably used for the pouring of libations during religious rituals. Most households would possess a set of ritual vessels and objects to carry out daily worship.

*Provenance: Ex-European private collection*
*Bibl.: BOSSERT H. T., Altsyrien, Berlin, 1951, pl. 763.*
*GEHRIG U. - NIEMEYER H.G., Die Phönizier im Zeitalter Homers, Mainz, 1990, n. 107, p. 170-171.*
*REHM E., Kykladen und alten Orient (Karlsruhe, Badisches Landesmuseum), Karlsruhe, 1997, p. 158-159, S83-S84.*
*Treasures of the Bible Lands, Ancient Art from the Israel Museum, New York, 1987, n. 120-121.*
*WALTER H., Orientalische Kultgeräte, in Mitteilungen des deutschen archaeologischen Institut, Abteilung Athen, 74, 1959, p. 69ss.*

### *12. A "Tell el-Yahudiyeh" Terracotta Vessel with Incised Serpent*

*Canaanite/Judaic, 19th - 18th century B.C.*
*H: 19.5 cm*

The vase, which was wheel-made, is intact and of large dimensions; the dark brown clay presents a black, polished surface. The body, elongated into more of a pear shape, is provided with a miniscule circular base. The handle is composed of three ribbons of round cross-section that are joined to the vase under the lip and on the shoulder. The high neck is narrow and terminates in a trumpet mouth, a shape common to Canaanite vessels.
The decoration, solely incision, is obtained through a singular technique: some lines are very precisely engraved with the aid of a tool to indicate the contour of the motifs that are then dotted in a very regular fashion, perhaps with an instrument resembling a comb. Here, there are five horizontal bands, at the center of which is a serpent with an undulating body provided with a well differentiated head and tail that comes close to touching the bottom of the handle.
Stylistically and technically, this piece belongs with the ceramics from Tell el-Yahudiyeh (Yahudiyeh meaning "Jewish" in Arabic; the site is also known as ancient Leontopolis), a site on the Nile delta where this category of vase was originally discovered. Based on other discoveries, critical archaeologists later reattributed their origin to sites on the Palestinian and Canaanite coast. Their distribution is very wide and includes many Levantine countries (Ugarit, Cyprus, Palestine) as well as Egypt and Sudan. On the ceramics of Tell el-Yahudiyeh, the presence of figural motifs is extremely rare.

*Bibl.: AMIRAN R., Ancient Pottery of the Holy Land, Jerusalem, 1969, p. 116-121, pl. 36*
*BOSSERT H. T., Altsyrien, Berlin, 1951, p. 88, n. 1132-33, pl. 332.*
*Treasures of the Holy Land, Ancient Art form the Israel Museum, New York, 1986, p.102-104, n. 37-38.*

### *13. A Limestone Bust of a Priest*

*Palmyran, Syria, Group II, late 2nd century A.D.*
*H: 52 cm*

This bust is extremely well preserved, with ample traces of red pigment in the letters of the inscription and on the laurel garland, and is one of the finest known examples of its type. The center of the fibula on the right shoulder is made of a bright turquoise glass paste, an extremely rare detail.
This is a funerary sculpture depicting the bust of a mature man. The forearms are held perpendicular to the back of the slab and are boldly foreshortened. In his right hand, the priest holds a balsamarium, a container used to carry liquid or perfumed oils, while in the left is a cup or box. The cup may contain seeds as indicated by vague circular incisions. The objects he holds are certainly connected with religious rituals, perhaps the burning of scented oil along with berries or seeds (incense ?) on the altar in honor of the god.
The richness of the priest's dress, from his drapery to the ornate fibula to the representation of rich, flowery embroidery, all point to his high social standing. The high cylindrical headdress (modius) with laurel crown and priest-shaped medallion further identifies him as a priest of the god Bel. Such figures are well documented in Palmyran art, particularly in the 2nd century A.D. This magnificent sculpture was probably part of a hypogea, an underground tomb that housed individual burial places, usually in family groups.

*Provenance: Ex-private collection, Lebanon, collected in the early 1960s,*
*Bibl.: BOSSERT T., Altsyrien, Tübingen, 1951, p. 38, n. 545-546.*
*SADURSKA A. - BOUNNI A., Les sculptures funéraires de Palmyre (Rivista di archeologia, Suppl. 13), Rome, 1992, n. 19, fig. 83; n. 196, fig. 34; n. 200, fig. 84.*
*WILL E., Les Palmyréens, Paris, 1992, p. 148-149.*

### *14. A Limestone Male Head with Conical Headdress*

*Egyptian, late 6th century B.C.*
*H: 30 cm*

A head of a man wearing a pointed, conical helmet with long cheekpieces. The singular facial characteristics show a tendency toward exaggeration that is typical of Archaic Cypriot sculpture. The large pointed nose, slight smile and elongated, almond-shaped eyes copy the Archaic style of mainland Greece while putting more emphasis on the exotic aspects of the facial characteristics. These are well known and docu-

mented Cypriot stylistic conventions. However, this head was probably made by Egyptian artisans in the Cypriot style; the influence of Near Eastern artistic traditions in Cypriot stylistic development being understandable considering how closely geographically situated the island of Cyprus is to Egypt and the Levantine Coast.

*Provenance: Ex-private collection, Admiral Charles Jaurès, 1830s, France*
*Bibl.: KARAGEORGHIS V., Ancient Art from Cyprus, the Cesnola Collection in the Metropolitan Museum of Art, New York, 2000, p. 108-111. SPITERIS T., The Art of Cyprus, New York, 1970, p. 162-163.*

### *15. A Beautiful Marble Head of a Goddess*
*Hellenistic Greek, late 4th century B.C.*
*H: 37.5 cm*

This beautiful head of a goddess possesses an oval face, a firm, strong chin, and an aquiline nose. Her long, elegant neck is subtly modeled and slightly turned to the left, her small mouth with bow-shaped lips is slightly parted. Her almond-shaped eyes are depicted under delicately arched brows and her wavy hair is parted in the middle and elegantly swept atop her head, revealing delicate ears. She once wore a diadem, probably of gold, that was fastened atop her head by the drill holes that can still be seen along her hairline. The back of the head is flat, indicating that this must have been part of a high relief, most probably part of a pediment. The stone employed is of the finest quality and is medium-grained and sugary marble of pure white.
The feminine features and noble quality of the head embodies the artistic canon of the late 4th century B.C. A close, though earlier parallel is the head of Hygeia, the goddess of health from the temple of Athena Alea at Tegea, now at the National Museum in Athens. The type is closely related to master sculptors of the late 4th century, such as Praxitiles. For example, his famous Aphrodite of Knidos and the Brauron Artemis are close stylistic parallels.

*Provenance: Ex-Nicholas Tano collection, collected ca. 1950s.*
*Ex-private collection, collected in the early 1980s.*
*Bibl.: SCHEFOLD K., Meisterwerke Griechischer Kunst, Basel, 1960, n. 338, p. 260.*
*VIERNEISEL-SCHLÖRB B., Klassische Grabdenkmäler und Votivreliefs (Glyptotek München, Katalog der Skulturen III), Munich, 1988, pl. 23, no. 10.*
*VON BOTHMER D. et al., Antiquities from the Collections of C.G. Bastis, Mainz, 1987, p. 170, no. 156.*
*Among many examples, the head of the Hygeia from Tegea in:*
*LULLIES R.- HIRMER M., Greek Sculpture, Munich, 1957, n.199.*

### *16. A Bronze Head of Athena*
*Roman, 1st - 2nd century A.D.*
*H: 8.2 cm*

This solid cast bronze head of Athena would originally have been part of a larger votive statuette of the goddess of war. The classically featured face looks to the left, with large, almond-shaped eyes that originally would have been inlaid, probably in silver. The lips of the delicate little mouth would also have been inlaid, either in silver or copper. The wavy tresses are hidden underneath a close-fitting Athenian helmet, copying a type from the late 5th century B.C. A hole at the top indicates where the crest broke off, and two feline-bodied creatures - lions or perhaps griffons - in low relief heraldically adorn the front. Two holes where the heads of the creatures are now missing indicate that the heads may have been separately cast in high relief, perhaps with projecting crests in the manner of the "Phidian" Athena: a famous monumental late 5th century sculpture of the goddess by the master sculptor Phidias that this statuette seems to be modeled after.
The size of this head, its solidity and the indicators of copper and/or silver inlay attest to the fact that the original statue would have been large and richly appointed, probably serving as a private cult statue in the

shrine of a wealthy Roman household.

*Provenance: Ex-George Zakos collection, Switzerland, collected in the late 1960s - early 1970s*
*Bibl.: CONTICELLO B. (ed.), Pompeii Wiederentdeckt, Rome, 1994, p. 168-169, n. 10.*
*Lexicon Iconographicum Mythologiae Classicae II, Zurich, 1984, s.v. Athena/Minerva p. 1088-1089, pl. 800-801.*

### *17. A Marble Head of Young Heracles*
*Hellenistic Greek, 3rd century B.C.*
*H: 9.9 cm*

This head is in good condition with few chips to the surface. It depicts the head of a young man turned to the right. The features of the face are powerfully modeled, with the deep-set eyes, rounded chin and prominent brow. A furrow above the brow ridge serves to further accentuate the intense gaze. The neck is quite thick, indicating that the complete figure was probably well muscled; the general impression of power and forcefulness is even applied to the treatment of the hair: very three-dimensional, tight curls that resemble knots covering the skull.
The distinctive facial characteristics and singular hairstyle suggest that this head is probably a depiction of the youthful Herakles, whose iconography during the Hellenistic period is marked by these same features.

*Published in: Sotheby's, NY, 06.13.2002, lot 202.*
*Bibl.: Lexicon Iconographicum Mythologiae Classicae V, Zurich, 1984, s.v. Herakles p. 184,199.*

### *18. A Rare Marble Head of a Lion*
*Hellenistic Greek, late 4th century B.C.*
*H: 63 cm*

The features of the lion are sculpted with remarkable realism and emotion: his deep set eyes gaze up mournfully from under a furrowed brow and his powerful jaws are clenched and slightly agape, revealing his teeth and tongue. Only his left ear is depicted, the right one apparently hidden in his thick, luxurious mane.
Lions came to represent majesty, ferocity, and courage. By the 4th century B.C. the majority of lion sculptures were seen as guardians of the dead and often used as apotropaics, resting on tombs to keep evil spirits at bay. Funerary monuments guarded by lions are found throughout the Greek world: from Tarentum to Attica, Boetia to Asia Minor. Among these tombs, one can cite as examples the 'Tomb of the Lions' at Didyma, the Mausoleum of Halicarnassus, and the Monument of Amphipolis.
The symbol of the Greek city of Miletus on the coast of Asia Minor was also the lion. There existed a strong connection in antiquity between Miletus and the god Apollo; one of his sons (Miletos) supposedly founded the city. In the Greek East and at Miletus particularly, the lion was the animal dedicated to Apollo. By the end of the 4th century, and throughout the rest of the Hellenistic period, Miletus issued many coins with a standing lion with his head turned in an attitude that closely resembles this statue.

*Provenance: Acquired on the European art market, ca. 1996*
*Bibl.: BERGER E. (ed.), Antike Bildwerke der Sammlung Ludwig, vol III, Skulpturen, 1990, p. 233, no. 239*
*BOL P.C. (ed.), Liebighaus - Museum alter Plastik, Antike Bildwerke I: Bildwerke aus Stein und aus Stuck, von archaischer Zeit bis zur Spätantike, Melsungen, 1983, p. 41 ss, n. 12.*
*RICHTER G. M. A., Animals in Greek Sculpture, A Survey, New York, 1930, 3 ss.*
*VEDDER U., Untersuchungen zur plastischen Ausstattung attischer Grabanlagen des 4. Jhs. vor Chr., Frankfurt, 1985, p. 115ss.*

*VERMEULE C., Greek Funerary Animals, 450-300 B.C. in American Journal of Archaeology 76, 1972, p. 50 ss.*

***19. A Gold Appliqué of a Running Boar***
*Achaemenid, late 6th - 5th century B.C.*
*L. 5.7 cm*

This dynamic appliqué of a running wild boar is embossed from reverse with chased details. The rippling hide of the animal is represented by crosshatching, and the intricate details of the boar's expression (the bared tusks, the fierce stare) are sensitively executed. Loops of wire are soldered on to the back to fasten the appliqué in place, most probably to clothing. Images from the royal hunt (horses, warriors, lions, boars, etc.) were often used as decorative motifs. The boar was a powerful image in Achaemenid art, associated with virility, strength, physical prowess and the destructive forces of nature.

*Provenance: Ex-Japanese private collection, Ishiguro*

***20. A Stunning Gold and Garnet Fibula in the Shape of a Rooster***
*Dark Ages, ca. 500-600 A.D.*
*H: 6 cm*

This magnificent buckle, or fibula, in hammered and chiseled gold (utilizing the repoussé technique) is set with forty-three garnets of different shape. The object is modeled in the shape of a rooster strutting along with his head raised. The plumage of the tail, the wings, the head and the feet are rendered in a realistic fashion by incisions and light modeling. On the back, the surface of the metal was damaged; it originally would have had loops and an attached scrolled hook. This rooster appears to be a unique piece without any identical parallels. The objects that come the closest to resembling this jewel are Merovingian fibulae of the colored style: they are richly ornamented using the cloisonné technique along with green and red stones (garnets). The most well known examples are representations of eagles, although others take the form of fish, etc.

Provenance: Ex- French private collection
*Bibl.: HUBERT J. et al., L'Europe des invasions, Paris 1967, p. 222, 226, 229.*

***21. A Large Bronze Male Figure***
*Archaic Greek, late 6th century B.C.*
*H: 32 cm*

The statuette is whole with well-rendered musculature, but the feet are lost. The surface of the bronze is corroded and some fragments have disappeared: the surface details are not clearly visible, but one can still appreciate the overall work and the delicacy of its form. Originally, it would certainly have been a small masterpiece. The bronze, cast using the lost wax process, was completely built up around a clay core, which is still preserved on the interior of the statue. This core, which the bronzesmith would have coated in a layer of wax, could not have been easy to remove, the sculpture being made of many elements, so it remained inside the piece entirely enveloped in metal.
The person represented is a young, beardless man; he may be an image of a hero (Theseus ?) or a god. He is standing in a combat position, with his left leg forward: the raised right arm holds a sword (or a lance ?) while a shield fixed to his left arm would have protected his body. The round, solid face nevertheless yields

glimpses of the well modeled forms of the cheekbones; the short hair covers the head like a skullcap ; the musculature of the chest, the legs and the back are well rendered. His stylistic development corresponds to those of masculine figures (such as kouroi) from the end of the Archaic period.

*Provenance: Acquired on the German art market, late 1980s*
*Bibl.: MADERNA-LAUTER C., Spätarchaische Plastik, in BOL. P.C. (ed.), Die Geschichte der antiken Bildhauerkunst I, Frühgriechische Plastik, Mayence/Rhin, 2002, p. 223-269, fig. 338, 340, 342.*
*STEWART A., Greek Sculpture, An Exploration, New Haven-London, 1990, p. 125, fig. 159.*

### *22. An Important Gold Clad Ram with Agate Pendant Torque*

*Bronze Age, early 2nd millennium B.C.*
*H: 17 cm; L: 19 cm*

This ram is a unique piece. It combines a number of design elements from Eastern Greece to the Near East without seeming to commit to any one school in particular. It is made of sheet gold applied over a copper alloy core with filigree and granulation decoration on the head, face and neck to suggest the different textures of the hide, such as the embrocated pattern that encircles the neck. The eyes and forehead were originally inlaid. The abstract, geometric ornamentation complements the solid, stylized modeling of the body, and even the triangular, granulated decoration on the setting for the torque reflects the similar granulated patterns adorning the horns.
Examination of the ram by Dr. Jack Ogden (ref. 040101, 12.11.2003) leaves no doubt that the object is ancient, although it is not easy to provide an accurate date. Many of the technical details could belong in either the early to mid second millennium or in the early to mid first millennium BC.
Gold and silver ram figures are not unknown from the ancient world, though they are typically far smaller than the present object. The scale of the ram is best paralleled in a gold ibex from Akrotiri on Thera, Greece. This dates to the 17th century B.C. Like the ram, it is clearly a votive object of some sort.
The piece may also be a reference to the legendary Golden Fleece that figures in the myth of Jason and the Argonauts.

*Provenance: Ex-private collection*
*Exhibited: "Gold! Natural Treasure, Cultural Obsession", Houston Museum of Natural Science, 2005*
*Bibl.: CURTIS C. D., Sardis XIII: Jewelry and Goldwork. Part 1, 1910 - 1914, American Society for the Excavation of Sardis. Rome 1925. Nos 38, 39, 101.*
*OGDEN J., 'The Jewellery of Dark Age Greece: Construction and Cultural Connections' in D. WILLIAMS (ed.), The Art of the Greek Goldsmith, British Museum Press, London. 1998.*
*VERMEULE C., Greek and Roman Sculpture in Gold and Silver, Museum of Fine Arts, Boston, 1974. no. 3, 4.*

### *23. A Terracotta Figurine of a Horse and Rider*

*Archaic Greek, Boeotia, ca. 570 - 550 B.C.*
*H: 12.1 cm*

The figurine, the condition of which is remarkable, was modeled entirely by hand, as proven by some fingerprints left by the potter. The horseman, the legs and the tail were added by pressing them onto the horse; the tail has been restored. This figurine has been subjected to thermoluminescence testing (the small hole pierced under the body).
The body of the animal is made up of simple geometric forms like cylinders for the hooves and the body, a crescent for the neck, a cone for the muzzle. Even the legs of the rider are "melted" into the body of the animal and are not indicated; he lies close to the neck of his mount and seems to hold onto the mane. The decoration displays some horizontal and vertical lines on the body and on the tail of the horse; its neck is entirely black and some of the details of the muzzle are painted. The eyes and the hair of the rider are painted, as well as two straps crossed over his back, which would sensibly prevent the whipping about of his chiton due to the speed of his ride. (cf. for example the statue of the charioteer found at Delphi)
Figurines of horses and their riders were cornerstones of the Boeotian repertoire from the late 7th - early 6th century B.C.

*Provenance: Ex-private collection, Sir Clifford Norton, UK.*
*Bibl.: HIGGINS R., Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum, vol. I, London, 1954, p. 206, n. 770; p. 209-210, n. 782-786.*
*SZABO M., Archaic Terracottas of Boeotia, Rome, 1994, p. 56-60, fig. 41-53.*

### *24. A Bronze Horse Figurine*

*Iberian, 5th - 3rd century B.C.*
*H: 7.4 cm; L: 8.3 cm*

This solid cast statuette was made from many separate soldered elements (the body, the feet, the tail). The dark brown surface is partially covered by a green patina; it is granular to the touch, especially on the neck. The sculptor made the body of the little horse in a simple and linear manner, but it is effective nevertheless: the presence of the mane, the cups of the hooves and the shape of the muzzle are sufficient for identifying the species that the statuette represents without difficulty. The muzzle is pointed with a flat forehead and nose, almond-shaped incisions indicate the eyes, the mouth is carved and the stiff, short mane is marked by two lines that follow the contour of the neck.
As was the case among numerous ancient peoples, the horse was a symbol of wealth and status for the Iberians: similar figurines sometimes appear in sanctuaries as ex-votos. Often, the animal is represented with its rider.

*Bibl.: Iberian Antiquities from the Collection of L. Levy and S. White, New York, 1993, fig 30-35 (rider on a horse).*
*Les Ibères, Paris, 1997, p. 337, n. 332.*

### *25. A Unique Composite Bust in Limestone and Bronze*

*Egypto-Canaanite, late 2nd millennium B.C.*
*H: 11.8 cm*

The hair and the crown are in bronze while the head and the body are in stone; the bust has been broken and repaired. It is necessary to bring attention to the excellent workmanship, not only concerning the finesse of the modeling, but also in the technical composition and structure of the statuette, which was probably made from different materials.
The shoulders were cut off vertically and each contains a tenon to which the arms were attached (they may have been in metal) to the body. A small hollowed out hole (with a bronze fragment) pierces the chin: with the aid of the groove that runs around the jaw, this hole would have been used to attach a false beard. The eyes and the brows would have been inlaid. The circular groove around the neck probably held an applied necklace.
The hair, which covers the head like a thick, rounded skullcap, ends in a point down the back; it is topped by a crown consisting of two ostrich feather plumes flanking a solar disk.
The style of this statuette is an Egyptianizing one, but the form and the type of coiffure and the crown excludes an Egyptian origin for this work, which is more likely to have been made in the Levant. Although no exact parallels are known for this piece, it nevertheless resembles metal figurines (there are none in both stone and bronze) from the end of the Canaanite Bronze Age: these also are assembled from different parts (the arms are always modeled separately and then joined on through the use of tenons) and they also often wear Egyptianizing headdresses. They seem to usually represent statuettes of divinities, or, in rarer situations, monarchs.

*Provenance: Ex-French private collection*

*Bibl.: On Canaanite statuettes in bronze:*
*NEGBI O., Canaanite Gods in Metal, An Archaeological Study of Ancient Syro-Palestinian Figurines, Tel Aviv, 1976.*
*SEEDEN H., The Standing Armed Figurines in the Levant, Munich, 1980.*

### *26. A Painted and Gilded Wooden Statuette of Isis*

*Egyptian, Ptolemaic Period, 304 - 30 B.C.*
*H: 46.2 cm*

Aside from part of the ends of the tips of the feet, which are lost, the statuette is complete; the surface is partially worn. She was made from different pieces of wood (the base, knees, feet, arms) that were then connected. The paint is discolored but seems to be in good condition: there are abundant traces of red (on the clothes), gilding (on the face), black (hair, details) and blue-gray (ornaments).
The woman is kneeling on a rectangular base, to which she is fixed by a long tenon, painted with geometric motifs. Her torso is straight and her gaze is directed straight ahead of her. The left arm is posed on the leg while the right is bent and raised, with the palm turned to face the gilded visage. Her feminine body possesses well-rounded forms such as the breasts, hips and stomach. The identification of the personage is assured by the presence of a throne sculpted on top of her head: this is Isis, wife of Osiris.
With her sister, Nephthys, Isis was, for the Egyptians, the prototype of the hired mourner and the protector of the deceased in the afterlife: this piece was probably one of the statuettes that accompanied the deceased into the tomb along with a figure of Nephthys, like one sees in the iconography contemporary to this piece (a goddess placed near the head, the other near the feet of the mummy).

*Provenance: Ex-private collection, Feuardent, France, collected in the 19th century*
*Bibl.: Two statuettes of Nephthys in the same pose:*
*RUNDLE CLARK R.T., Myth and Symbol in Ancient Egypt, London, 1959, pl. 5, fig. 17.*
*WILKINSON R.H., The Complete Gods and Goddesses of Ancient Egypt, London, 2003, p. 159 (Brooklyn, Museum of Art).*

### *27. A Striking Marble Revolving Panel with Dionysus and Silenus*

*Roman, 1st - 2nd century A.D.*
*H: 25 cm; W: 37.5 cm*

This outstanding Roman marble double-faced revolving panel is expertly carved from a very fine-grained, cream-colored marble ornamented on the front with masks of Dionysus, the god of wine and revelry, facing the satyr Silenus. The heads of the two gods are carved in extremely high relief, and the sensitivity and skill of the workmanship approach those of the finest cameos in their level of quality and finesse. The reverse is equally interesting for its depiction of a sea monster rising from the waves. Sea monsters are often mentioned in myth as either obstacles for heroes or the fantastical steeds of the gods. Neptune, the god of the sea, was said to travel about in a chariot drawn by two hippocamps (half-horse, half-fish), but the variant we see here is known as a ketos. Images of such creatures can be found in a wide variety of materials such as pottery, mosaic, marble and bronze, the sea monster being a favored motif for its exoticism and drama.
This panel would have been used to help ventilate a room, functioning much like a shutter for a window, and would have been fixed on a pivot, allowing it to be swung open or closed as needed. The shape makes this piece rather unusual since most ventilation panels are circular, but similar highly decorative rectangular panels have been found at the most luxurious Roman villas at Pompeii.

*Provenance: Ex-British private collection, ca. 1945*
*Bibl.: On the type of panel: SMITH H.A., A Catalogue of Sculpture in the Dep. of Greek and Roman Antiquities in the British Museum, vol. III, London, 1904, n. 2454-2455.*
*On the iconography: BOARDMAN J., Lexicon Iconographicum Mythologiae Classicae VIII, Zurich, 1997, s.v. Ketos, p. 731ss.*

### *28. A Grand Mosaic of Isis and Serapis*

*Roman, early 3rd century A.D.*
*ca. 2.5 m x 1.8 m*

This important mosaic is extremely well preserved. Despite the missing upper and lower right hand corners, the scene is entirely legible. At the center of the mosaic, shades of black are present, probably the result of a piece of burning timber falling from the roof of the villa when the latter was destroyed.
Under a bright blue sky, one can make out a landscape characterized by grey hills and vegetation (trees, shrubs) rendered by different shades of green and grey. Seated upon the right-hand altar is Isis, an Egyptian divinity who was the center of a very popular Graeco-Roman cult. Around her bosom, the fabric forms a knot, known as an isiac, one of her signature attributes. To viewer's left, the figure represented can probably be identified as Serapis, as indicated by his headgear (the modius) and the cornucopia. The presence of a sphinx or griffin at his side is attested to but exceptional, accentuating the "Egyptian" character of the scene, already revealed by the figure of Isis.
The figures of Isis and Serapis soon formed a new divine couple, accepted not only in Egypt, but throughout the Hellenistic world and later in the Roman Empire. Many stone reliefs, statuettes, seals, terracotta lamps and coins represent these two deities together. In some cases, the couple is also depicted on wall paintings, particularly in Pompeii and Kertch. However, no other mosaic representation of this couple is known, making this work unique not only for its artistic innovation and depth of iconography, but also for its rarity.

*Provenance: Ex-Elie Boustros, 1975*
*Mentioned: Avenue magazine, Special Tribute Issue, Paris, 1999.*
*Bibl.: CIMOK F., Antioch Mosaics, A Corpus, Istanbul, 2000.*
*BALTY J., Mosaïques antique de Syrie, Brussels, 1977, p. 14-15.*
*LEVI D., Antioch Mosaic Pavements, 2 vol., Rome, 1971, p. 139, pl. 23-24.*
*Lexicon Iconographicum Mythologiae Classicae IV, Zurich, 1988, p. 139ss s.v Fluvii; V, Zurich, 1990, p. 761ss. s.v. Isis ; VII, Zurich, 1994, p. 666ss s.v. Serapis.*

### *29. A Stone Votive Relief*

*Syrian or Mesopotamian, ca. 2500 B.C.*
*H: 42 cm; L: 32 cm*

This relief, of which only the central register is clearly visible, appears to be a perforated mural plaque: the subject represented is very "classical" in that it seems to be a scene of libation (or an offering scene) to a deity. The small person standing to the left - probably representing the man who dedicated the plaque - offers a non-identifiable object to a masculine divinity seated on a throne holding a palm branch and a goblet. The two figures are dressed in the Mesopotamian fashion with kaunakes, and wear long beards. In the upper register, one can also see a geometric structure to the left and the feet of a personage who would have been found above the god. Perforated mural plaques in relief are well attested to throughout the ancient

Near East: the first known examples date to the period of the archaic dynasties, but this type of relief survived for a very long time, up until the 1st millennium. Originally, it is probable that the plaque was perforated as part of a system of closure for temple doors; but the votive character of most of these monuments cannot be doubted, as supported by the frequency of dedicatory inscriptions, the artistic quality of certain pieces and the varied iconography.

*Provenance: Ex-British private collection*
*Published: Galerie Blondeel-Deroyan, Paris, 2002, n. 3.*
*Mesopotamia in the First Days, New York, 1994, n. 17.*
*Bibl.: Art of the First Cities, The Third Millennium B.C. from the Mediterranean to the Indus, New York, 2003, p. 71-75, n. 30-33. The Royal City of Susa, Ancient Near Eastern Treasures in the Louvre, New York, 1992, p. 51-52, n. 51.*

### *30. A Highly Refined Enameled Bronze Pyxis*

*Roman, 2nd - 3rd century A.D.*
*H: 6 cm*

The vessel is practically intact. Even though it was subject to some small repairs, all of the elements that make up recipients of this type are preserved here: the body, the handle, the lid and the small chain that links the lid to the handle. With the exception of some broken inlays, the enamel is very well preserved. The metal, the surface of which is a deep brown, is covered for the most part in a pretty green patina. The hexagonal body is composed of six rectangular panels that are soldered to one another. A thin bronze chain linking the handle to the lid assures that the latter will not be lost. The decoration, executed in the champlevé technique, is very elaborate and rich in polychromy (enamel in white, red and blue - to imitate the color of lapis lazuli): it is composed of square plaquettes and friezes of horizontal millefiori glass fixed to the metal (cf. no. 31). This technique is well known thanks to various examples. Their production is generally attributed to Gallo-Roman workshops, like those archaeologists have discovered at the Villa d'Anthée near Dinant in modern day Belgium. Although objects decorated in this technique are quite rare, they are found over a very wide area, bordered by the northern Alps, Italy, Eastern Europe, Thessaly, Southern Russia and Asia Minor: they certainly seemed to be highly prized vessels. Aside from pyxides, the shape found most often is the hexagonal and conical bottle.

*Provenance: Ex-American private collection*
*Bibl.: On the production techniques of objects in bronze and enamel, see: THIERRY N., A propos d'une nouvelle pyxide d'époque romaine à décor d'émail « millefiori », in Antike Kunst 5, 1962, p. 65-68, pl. 24. For other objects executed following this technique: Aus den Schatzkammern Eurasiens, Meisterwerke antiker Kunst, Zurich, 1993, p. 188, n. 97. A Passion for Antiquities, Ancient Art from the Collection of B. and L. Fleischman, Malibu, 1994, p. 289-291, n. 150, p. 318-19, n. 165. The Metropolitan Museum of Art Bulletin, Fall 2001, Recent Acquisitions, A Selection, p. 11.*

### *31. An Enameled Bronze Tripod*

*Gallo-Roman, 3rd century A.D.*
*H: 66.7 cm*

This pedestal is whole, but repaired. It is made of a long, cylindrical bronze rod crowned by an asymmetrical five-petaled flower; on the lower part, the rod ends in an appendage in the shape of a trumpet, which is soldered to the three feet. The feet have sinuous curves and a flat base; their ends are modeled as protomes of birds with open beaks. Two small bronze rings are inserted into the beaks of two of these birds. The decoration of this object is executed following the technique called champlevé, which consists of hollowing out beds in a bronze plaque into which one then fits enamel paste; it is the opposite of cloisonné where the beds consist of threads soldered to the surface as decoration. The motifs in red, blue and white enamel represent hearts, triangles and zigzags; the veins of the flower's petals are in white and red enamel.

This technique is considered typical of Gallo-Roman enamelwork from the 2nd and 3rd centuries A.D. Objects in champlevé are rare: only some small plaques with tenons, acquired by the Metropolitan Museum of Art in New York, some vessels such as pyxides (cf. no. 30), some bottles and an aryballoi are known.

*Provenance: Ex-American private collection, 1980s*
*Bibl.: Cf. no. 30.*

### *32. A Male Statuette in Glazed Faience*
*Phoenician, early 1st millennium B.C.*
*H: 18.5 cm*

The statuette is repaired and the surface is rough; the legs are lost. Ample traces of polychromy (gradations of bright blue, black, the white of the faience) are preserved.
The figure represented is a standing man with a nude torso in a strictly frontal position with the left leg stepping forward. He wears a high black crown - a feature often seen in Phoenician figurines - a false beard and a short kilt, the details of which are indicated by incised lines (the belt around the waist, the vertical pleats). His jewelry - painted in black - consists of a necklace, two bracelets worn on the arms and two others at the wrists. In his fists, he holds two curved objects.
As shown by the type of image and the choice to fashion this statuette out of faience, the artisan who made this piece certainly wanted to imitate Egyptian figures. But the style, the proportions and certain details (like the black line ending in a volute on the back) are strangers to Egyptian art. Their origins are to be found in the Phoenician world. In the Levant, the tradition of producing objects in faience (vessels, statuettes, masks, etc.) was already well established during the second half of the 2nd millennium B.C.
Faience is a silica paste to which a fine layer of alkaline glaze is applied, giving it its blue, green or black color; the application of the glaze is accomplished by soaking or by using a brush.

*Provenance: Ex-private collection, 1980s*
*Bibl.: CAUBET A. - PIERRAT-BONNET G. (ed.), Faïences de l'Antiquité, de l'Egypte à l'Iran, Paris, 2005, p. 49, n. 98, p. 64-65, n. 154-159, p. 66, n. 151, p. 124-125, n. 334.*
*FRIEMANN F.D. (ed.), Gift of the Nile, Ancient Egyptian Faience, Rhode Island, 1998.*

### *33. A Graceful Marble Sculpture of a Lady or Goddess*
*Hellenistic Greek, 3rd - 2nd century B.C.*
*H: 81 cm*

This statue of a lady or goddess stands in a fluid pose, almost wholly intact except for her arms, now lost, and is in excellent condition. She is sculpted in the round and stands on a hollowed oval base. Her head is carved from a finer grained marble to better imitate the smoothness of skin, a common technique. The separately carved top portion of her hair is missing, which makes it impossible for us to determine if she possessed an attribute, perhaps identifying her as Aphrodite or Demeter.
The figure's sandals, which peep through from underneath her chiton, allow us to date the figure from the 3rd century B.C. to the end of the 2nd century B.C. The indentation that appears between the first two toes is a smooth and shallow curve, which was typical of sculpture of the 3rd century B.C.
While the purpose of these marble statues of women is still debated, scholars think they were most likely used as grave statues, for commemorative purposes or as offerings to the gods.

*Provenance: Ex-private collection, R.F. Martin, Sweden*
*Ex-French private collection, Paris*
*Bibl.: ANDREAE B., Skulptur des Hellenismus, Munich, 2001, fig. 160-170.*
*BIEBER M., Ancient Copies: Contributions to the History of Greek and Roman Art, 1977, New York, fig. 510-521.*
*SMITH R.R.R., Hellenistic Sculpture, London, 1991, fig.183-184.*

### *34. A Terracotta Statuette of a Kore*

*Archiac Greek (East Greek ?), late 6th century B.C.*
*H: 22 cm*

This figurine is singular in that only the front part is modeled while the back surface is nearly flat. In all probability, this was an ex-voto offered in a sanctuary. The piece, broken at the top of the waist, is reassembled from two large fragments: certain details are restored. Abundant traces of purple paint are visible on the hair and on the base of the statuette.
For its typology, this piece constitutes an excellent example of images of korai, known as the subjects of large marble statues but also of statuettes and plastic vases in terracotta. Represented standing in a frontal position, the young woman wears an Ionian chiton, which she raises and holds up by a corner in her right hand, and a himation arranged in large folds that zigzag down her right side. The object that she holds in her right hand is probably a flower, indicating a connection with the sphere of Aphrodite.

*Provenance: Ex-K.J. Hewitt, UK.*
*Published in: Phoenix Ancient Art n. 1, 2005, p. 31, n. 21*
*Bibl.: MOLLARD-BESQUES S., Cat. raisonné des figurines et des reliefs en terre cuite grecs, étrusques et romains (Musée du Louvre), vol. 1, Paris, 1954, B 161, pl. 20; B338, B340, pl. 36.*

### *35. A Terracotta Kore with a Bird*

*Archaic Greek (possibly Rhodian), 6th century B.C.*
*H: 20.6 cm*

A terracotta figurine in the shape of a kore holding a bird. She would have been a votive offering to a goddess, symbolizing eternal service and worship.
The figure is standing upright with the left foot forward. The right arm is down, clutching the folds of the dress. The left hand holds a bird, possibly a partridge, to her chest as an offering to the gods. The kore also wears a polos headdress that may have originally had incised and/or painted decoration. Extensive traces of red paint can also be seen on the dress.
The figure is modeled after the more monumental marble korai of the Greek islands and Attica. A number of terracotta votive korai have been found, but they are usually made in the form of alabastra, small jars for storing perfumes or oils. However, votive statuettes of korai are much more rare. A close parallel for this terracotta can be found in the Antikesammlung Ludwig, Basel.

*Provenance: Ex-Swiss private collection, Ticino, collected in the early 1980s.*
*Bibl.: BERGER E. (ed.), Antike Kunstwerke aus der Sammlung Ludwig, vol. II, Terrakotten und Bronzen, Basel, 1982, p. 14-18, n. 81-83.*
*DUCAT J., Les vases plastiques rhodiens archaïques en terre cuite, Paris, 1966, p. 61ss (under "samienne 1, à vêtement rhodien").*
*HIGGINS R.A., Cat. of the Terracottas in the British Museum, vol. 1, London, 1969, p. 45, 48-49, pl. 10, 12-13.*
*JOHANSEN F., Greece in the Archaic Period (Ny Carlsberg Glyptotek, Copenhagen), Copenhagen, 1994, p. 78, n. 26.*
*PEDLEY J. G., Greek Sculpture of the Archaic Period: The Island Workshops, Mainz, 1976.*

### *36. An Abstracted Bronze Statuette of Astarte-Ishtar*

*Northern Syrian, late 3rd millennium B.C.*
*H: 27.5 cm*

The statuette is in modeled bronze. The lines of the body are sensual and very feminine with the hips well articulated, a delicate waist, the sex indicated in relief, small, conical breasts and shoulders that are slightly broader than the hips. Its head is in the shape of a half moon, decorated with two circular eyes in relief and a thin nose in the center. Two perforations on either side of the head prove that she initially wore earrings made of a different material. In addition, she wears a fine spiral band around her waist as well as a bracelet and a thick, notched collar. All indicate that she is a representation of Astarte-Ishtar, the Near Eastern goddess of love and war. This goddess belongs to a small group of feminine statuettes originally found in Northern Syria; it is undoubtedly the finest of the figurines from that group.

*Provenance: Acquired on the Swiss art market, 1991.*
*Published: Mesopotamia in the First Days, New York, 1994, n. 23.*
*Bibl.: NEGBI O., Canaanite Gods in Metal, Tel Aviv, 1976.*
*SEEDEN H., The Standing Armed Figurines in the Levant, Munich, 1980 (PBF I, 1), pl. 12-14.*

### *37. A Rare Bronze Kouros Mirror*

*Archaic Greek, Laconian ?, ca. 550 - 520 B.C.*
*H: 33 cm; D: 15.5 cm*

The mirror is formed of a large disk set on the head of a kouros, or young man, by two rivets, one on the forehead and the other on crown of the head. The mirror is intact but for a few cracks.
Although statuettes such as this one were often used in the Archaic Greek world as handles for mirrors, cups or larger vases (hydriai, kraters), the presence of a male figure as a handle for a mirror, a decidedly feminine tool, is unusual but attested to, especially in Magna Graecia in the late 6th century. More often, it is the female kore who is depicted. This young man is delicately represented with beautiful proportions: the musculature is lightly defined, the nipples and the navel rendered by small, incised circles. The forearms are held up vertically on either side with hollowed, clenched fists. He probably held a ribbon fillet in his hands, now lost, capturing the kouros in the act of tying the fillet around his head. The hair is sculpted like a wreath around the head, the locks rendered by light incisions. In the back, the plaits are in dense rows that fall down the shoulders, while two of them descend symmetrically onto the chest. The large, almond-shaped eyes are accentuated by the well-modeled lids, while the nose and mouth are rather discreet, exhibiting the enigmatic "Archaic smile".

*Provenance: Acquired on the European art market, 1996. Ex-European private collection.*
*Published in: CHAMAY J., "On s'endormait déjà aux enchères romaines", Tribune des Arts, 05.2005, no. 331, p. 24.*
*Bibl.: KEENE CONGDON L.O., Caryatid Mirrors of Ancient Greece, Mainz, 1981, pl. 92, n. 110; pl. 94, n. 115; pl. 95, n. 116.*
*MITTEN D.G. - DOERINGER S.F., Master Bronzes from the Classical World, Mainz, 1967, p. 82-83, n. 76.*

### *38. A Striking Gold and Silver Foil Covered Bronze Figure of Baal*

*Phoenician, early 2nd millennium B.C.*
*H: 23.5 cm*

This bronze figure takes the form of the standing deity Baal, the 'Lord' or 'Master', God of Thunder and Vegetation. He stands upright with arms held in front of him in the posture known as the "Anatolian Pose". He once clasped weapons in his hands, but these no longer survive. His eyes are recessed, as though once inlaid (a trait paralleled in similar figures). The hair is arranged in a short coiffure with locks falling on either side of the head. He is outfitted with a projection on top of his head that probably once supported a crown or emblem. The gold and silver foil covering the bronze attests to the importance of the statuette. The face is full with a very distinctive Near Eastern nose. The most common Canaanite figurines

date to the first half to middle of the 2nd millennium B.C. This is one of the most celebrated examples of the Levantine metal smiths' virtuosity.

*Provenance: Ex-English private collection, 1970s*
*Published: WILKINSON R.H., The Complete Gods and Goddesses of Ancient Egypt, London, 2003, p. 101.*
*Bibl.: NEGBI O., Canaanite Gods in Metal, Tel Aviv, 1976, p. 11, p.147-148, fig.16, pls. 9, n. 59-67.*

### *39. An Iron Sword with Geometric Silver Inlay*

*Celt-Iberian, 6th - 5th century B.C.*
*L: 48 cm*

This double-edged sword is in extraordinary condition. It is completely intact, and the blade retains much of its original sharpness. Graceful linear decoration follows the contours of the sword, creating leaf or flame-like patterns on the flats of the blade. The antennae-hilt - so called because of the two globular projections at the bottom - is completely covered in precise, geometric patterns of silver inlay.
The Celt-Iberian community was concentrated in the northeastern corner of the Iberian peninsula, but the harsh conditions they faced necessitated that they be at least semi-nomadic. As a result, similar swords have been found as far west as Portugal. Theirs was a warrior culture, complete with rich graves filled with the armor, weapons and plunder of the warrior class. The amazing state of preservation of this sword, especially for iron, which is notoriously susceptible to the elements, suggests that it was probably safely entombed among the grave goods of a fallen soldier.

*Provenance: Acquired on the German art market, 1992*
*Bibl.: CUNLIFFE B., The Ancient Celts, Oxford University Press, Oxford, 1997, pp. 136, 140, no. 109.*
*SCHÜLES., DIE MESETA-Kulturen der Iberischen halbinsel, Berlin 1969, pl. 19.1, pl. 82.1.*

### *40. A Bronze Figurine of an Important Dignitary*

*Syro-Anatolian, 8th - 7th century B.C.*
*H: 15.3 cm*

The solid bronze piece is practically intact. The statuette and its base were made separately and then soldered together. The surface, smooth to the touch, is of a uniform brownish-black color. The rectangular base possesses two small tenons and a hole for a rivet, which was certainly used to fix the piece to its original support.
The man is standing in a strictly frontal position; he is clothed in a simple tunic that entirely covers his legs and is outfitted with elbow-length sleeves. Two horizontal incised lines indicate that he wears a thick belt around his waist; his bare feet, with engraved nails, are positioned firmly on the base. His arms are bent and held before him. The fists are clenched around attributes that are now lost, but traces of a small tenon in the right hand and a hole pierced through the left suggest the existence of an object such as a scepter or a sword. The man, who sports a thick beard, is crowned by a high, cylindrical diadem, ornamented with vertical lines that may indicate leaves or feathers.

This statuette, which is clearly influenced by the contemporary royal Assyrian style, does not possess precise parallels. Despite certain differences, it can resemble images of divinities, kings or worshippers from Eastern Anatolia or from Northern Syria during the 8th - 7th century B.C. The crown and the possible presence of a scepter indicate that this figure seems to be an important dignitary, perhaps even a king.

*Provenance: Ex-German private collection, collected in the 1960s*
*Bibl.: MERHAV R. (ed.), Urartu, A Metalworking Center in the First Millenium B.C.E., Jerusalem, 1991, p. 167, fig. 3-4; p. 277, fig. 1.*
*WARTKE R.-B., Urartu, Das Reich am Ararat, Mayence/Rhin, 1993, pl. 68, 75-76.*

### *41. A Bronze Statuette of a Discus Thrower*

*Etruscan, middle of the 5th century B.C.*
*H: 10.7 cm*

The young man, who is naked and standing, holds the discus in his left arm. His stance is quite particular, since the torso and left leg are seen in a frontal position, the left arm in a three quarter view, whereas the head, right leg and arm are rendered in profile. Also, his body seems to be leaning slightly towards the left of the viewer. The feet, forming a right angle, are also affixed to a circular base, which ensures the figure's equilibrium.
The statuette, of bronze and full cast, was made using the lost wax technique. Qualitatively, it can certainly be considered a small masterpiece of Etruscan art. The young athlete's body is muscular, but remains elegant and slender. One should stress the particular attention to detail the sculptor employed in defining the musculature of the figure's back and torso, with the finely incised lining of the ribs.
In early Italian or Etruscan art, discobolos figurines comparable to this statuette are more frequent than those found on Greek soil. They most often decorated the tops of candelabra, for which they also sometimes served as handles.

*Provenance: Ex-private collection, H. Vollmoeller, Switzerland, collected in 1972*
*Published in: Antike Kunst, Galerie Heidi Vollmueller, Zurich, 1975, no. 108.*
*Bibl. :HAYNES S., Etruscan Bronzes, London, 1985, n. 134 (an intact candelabrum) and 139.*
*In Pursuit of the Absolute, Art of the Ancient World, The G. Ortiz Collection, 1996, n. 195.*
*MITTEN D.G. - DOERINGER S.F., Master Bronzes from the Classical World, 1967, p. 174-175, n. 176 and 178, p. 216, n. 219 (an intact candelabrum).*
*VANHOVE D., L'olympisme dans l'Antiquité, Lausanne, 1998, p. 43, n. 33.*
*On sport in antiquity, the bibliography is extremely vast, see for example:*
*VANHOVE D. (ed.), Le sport dans la Grèce antique, Du Jeu à la Compétition, Brussels, 1992, p. 109-111, p. 286-302, n. 151-167.*

### *42. A Bronze Figure of an Eros*

*Roman, 1st century A.D.*
*H: 11.8 cm*

A bronze statuette of a young boy, probably an Eros, standing in a swaybacked pose with left arm outstretched and holding a small bird, perhaps a dove or a pigeon, in his right hand. The chubby, childish phy-

sique is well rendered (even the bird's feet digging into the fleshy stomach), and the piece is covered by an attractive smooth, deep green patina. The boy wears his hair in the braided topknot that appears as a common child's fashion in the 1st - 2nd century A.D. Images of erotes were very popular during this time, decorating every medium possible (pottery, metalwork, mosaics, paintings, etc.). The presence of the bird helps to further identify the figure as Eros, as sparrows and doves were commonly associated with the goddess Aphrodite, his mother.

*Provenance: Acquired on the European art market, 1989*
*Bibl.: Lexicon Iconographicum Mythologiae Classicae (LIMC) III, Zürich, 1986, p. 952-1049, s.v. Eros/Amor, Cupido*

### *43. A Cruciform Gilt Bronze Fibula with Niello*

*Roman, ca. 300 A.D.*
*H: 10.2 c*

The condition of the fibula is remarkable: the gilding is nearly complete, and even the iron pin is preserved. This fibula, which displays the classic design for these objects, was provided with a base ornamented with points in relief, a precisely contoured arc and a crosspiece, giving it the aspect of a cross. The crosspiece is ornamented by three slightly flattened bulbs. The entire fibula in front of the arc and the base is decorated with the motif of fish bones executed in niello.
Cruciform fibulae - which are found in many European countries - were used particularly from the end of the 3rd century A.D.; their higher than average quality suggests that they were most often worn by the high ranking dignitaries of the Imperial administration or by the superior officers of the army. The crosspiece oriented towards the ground, they were used to clasp the cloak (pallium) at the shoulder (cf. for example the mosaics of Saint Vitale in Ravenna, where the companions of Theodora and Justinian wear the same fibulae.

*Bibl.: Costantino il Grande, La civiltà antica al bivio tra Oriente e Occidente, Milan, 2005, p. 228-229, n. 43.*
*Les Bronzes antiques de Paris, Paris, 1989, p. 182-187, n. 160-165*

### *44. A Marble Portrait of an Aristocratic Woman*

*Roman, late 3rd century A.D., ca. 270 - 300 A.D.*
*H: 27 cm*

This striking portrait is in a very good state of preservation. The lower right hand side of the hair has been partially remodeled in plaster.
This portrait is that of an older Roman woman: some slight wrinkles are visible under the eyes, on the cheeks, between the brows and on the neck. The forms rendered are lightly and precisely modeled. Her face is elongated and thin, the chin is pointy and the jaw strong, leading us to think of a woman with great force of character. The hair, composed of two distinct parts, is the most important trait for the classification of the head: at the front, there are some small undulating curls, while at the back of the head, the hair is plaited into many flat tresses that are pinned to one another in such a way as to form a sort of net. In front of each ear, a small, unbound tuft of hair is sculpted.

It is in the 3rd century A.D. that Roman woman took to wearing their hair this way: first as a single braid, then, like here, with a very large, flat mass of hair. Even before the middle of the century, this hairstyle became fashionable after the wives of certain Roman emperors, like Tranquillina (wife of Gordian III, 238-244 A.D.) or Octacilia (wife of Philip the Arab, 244-249 A.D.). But this portrait, which is a private one, proves that this fashion was adopted by women from contemporary aristocratic Roman families.
Comparison with other stylistically similar female heads allows us to fix the dating of this portrait to the final decades of the 3rd century A.D.

*Provenance: Ex- American art market, Merrin Gallery, early 1990s*
*Bibl.: On Roman portraits of the 3rd century, see: BERGMANN M., Studien zum römischen Porträt des 3. Jahrhunderts n. Chr., Bonn, 1977. Some comparable portraits in: FITTSCHEN K. - ZANKER P., Katalog der römischen Porträts in den Capitolinischen Museen und den anderen kommunalen Sammlungen der Stadt Rom, Vol. III, Kaiserinnenbildnisse und Frauenporträts, Mayence/Rhin, 1983, n. 173-176, pl. 203-205. INAN J., Römische Porträt aus dem Gebiet von Antalya, Ankara, 1965, n. 21, 26.*

### *45. A Gold Bracelet with Lynxes Catching a Hare*
*Hellenistic Greek, 3rd - 2nd century B.C.*
*H: 7.15 cm; W: 7.5 cm*

The hoop of the bracelet is made of a thick wire of solid gold, spirally fluted to resemble a length of twisted rope. One end terminates in a fastening pin while the other ends in a hinge: upon removing the hinge, the animal head terminal swings open, allowing the wearer to slip it on or off their wrist.
The terminal itself is well detailed and presents a lively scene: two lynxes sharing a hare in their jaws as if they were fighting over their prey. Banded collars frame the felines' heads, which are realistically rendered with the fur ruff, round heads and triangular ears distinctive to the species. The hare also displays the shorter ears and larger body of its kind, with tiny chased lines to indicate the fur. The terminal is made from sheet gold applied to a resin core; the dark material is known from other Greek goldwork contemporary to this bracelet and can be seen through a crack on one of the lynxes. Lynxes appear frequently on Hellenistic gold jewelry, often as terminals on bracelets and necklaces, but this particular variation with the hare is a rare one. Hinge bracelets with twisted hoops remained well into the 3rd century A.D.

*Provenance: Acquired on the UK. art market, late 1980s*
*Exhibited: "Gold! Natural Treasure, Cultural Obsession", Houston Museum of Natural Science, 2005*
*Mentioned in: Apollo Magazine, London, 1980s.*
*Bibl.: HOFFMANN H. - DAVIDSON P.F., Greek Gold, Jewelry from the Age of Alexander, Boston, 1966, p. 167-171, n. 61-62.*

### *46. A Powerful Silver Gilt Eagle Roundel*
*Hellenistic Greek, late 4th century B.C.*
*D: 11.5 cm*

This stunning silver-gilt roundel depicts a powerful eagle. Surrounded by a stylized, rocky landscape, he seizes a bundle of winged sticks in his talons. The eagle himself is not stylized, but rendered with a sense of heightened realism, with details such as his small, focused eyes, prominent beak, and physical proportions all depicted accurately. The individual feathers have been indicated, as have the downy feathers on his legs, chest and head.
This roundel was created using a single, thin sheet of silver, which was hammered into shape over a wooden core. The final details would have then been engraved into the surface over which a fine layer of gil-

ding was applied. Remarkably, the thin and very delicate layer of gilding applied to the outer surface of the scene is, for the most part, preserved.
Most likely a centerpiece to a larger bowl or part of decoration for armor, this roundel attests to the very high level of silver-and gold smiths of the fourth century B.C.
The eagle itself is most often associated with Zeus; the most well-known association of Zeus with the eagle is the so-called "Rape of Ganymede" when Zeus, in the form of an eagle, seizes the Trojan shepherd Ganymede and seduces him.

*Provenance: Acquired on the UK. art market, ca. 1993*
*Mentioned in: Avenue magazine, 1999.*
*Exhibited: "Gold! Natural Treasure, Cultural Obsession", Houston Museum of Natural Science, 2005*
*Bibl.: MARAZOV I. (ed.), Ancient Gold: The Wealth of the Thracians, Harry N. Abrams, Inc. 1997, p. 176, n. 107; p. 234, n. 200.*
*STRONG D.E., Greek and Roman Gold and Silver Plate, Methuen, London-New York, 1966-1979, p. 95, pl. 30A.*
*WILLIAMS D. and J. OGDEN, Greek Gold Jewelry of the Classical World, Harry N. Abrams, Inc. 1994, p. 144, n. 87; p. 186, n. 120; p. 254, n. 197.*

### *47. A Beautiful Gold and Garnet Jewelry Set*
*Hellenistic Greek, late 2nd - 1st century B.C.*
*L of necklace: ca. 42 cm; D of ring: 1.8 cm*

This extremely elegant set is composed of a long quadruple chain that holds up multiple hinged pendants set with four large garnets inserted into beds of gold, the borders of which are ornamented with filigree and granulation. The necklace is accompanied by a very pretty ring with a rounded, rectangular central bezel. It is flat in profile, and the edges are decorated with small, granulated flowers and beads in garnet and green glass paste. Seeing the similarities in style and technique, it is probable that the necklace and the ring may have been made by the same workshop. Jewelry from the end of the Hellenistic period is generally rare compared to the richness of the tomb finds from the beginning of this period.

*Provenance: Acquired on the European art market, 2001.*
*Ex-European private collection.*
*Bibl.: The Metropolitan Museum of Art Bulletin, Fall 1995, Recent Acquisitions, A Selection: 1994-1995, p. 15.*

### *48. A Superb Gold Strap Necklace*
*Hellenistic Greek, ca. 330-300 B.C.*
*L: 39.7 cm*

This gold necklace is composed of a double row of gold beads on loop-in-loop chain links. The beads support amphora pendants and the necklace terminates in curved end-pieces. The necklace components are decorated with granulated work and the terminals have applied sheet-gold frog motifs.
This necklace is a variation on the popular strap necklace type that came into vogue in the 4th century B.C. and remained in fashion for several centuries afterwards. This type of necklace is well known, though rare, from various parts of the Hellenistic Empire (the loop-in-loop version of the chain being much more common). An inventory list from the temple of Artemis at Delos mentions another necklace of this type hung with numerous miniature amphorae. Also, the applied frog motif is matched almost exactly on the terminals of a necklace now in the Archaeological Museum in Naples. Frogs, known in antiquity as symbols of fertility and femininity, show up most often on South Italian jewelry. A technical examination conducted by Dr. Jack Ogden (ref. 020404, 04.01.2002) verifies the authenticity and probable dating of the piece.

*Provenance: Ex-European private collection, collected ca. 1940*
*Bibl.: SIVERIO R., Jewelry and Amber of Italy, A Collection in the National Museum of Naples, New York, 1959, pl. 100-101.*
*HOFFMANN H. - DAVIDSON P.F., Greek Gold, Jewelry from the Age of Alexander, Boston, 1966, p. 117ss, n. 37; p. 274, n. 137.*
*MARSHALL F.H., Catalogue of the Jewellery, Greek, Etruscan, and Roman in the Dep. Of Antiquities, British Museum, London, 1911, pl. 34-36.*

### *49. A Miniature Ribbed Terracotta Hydria*

*Greek (Magna Graecia), late 4th century B.C.*
*H: 13.6 cm.*

This example - of small dimensions - offers a sinuous profile, elongated and decorated with a series of vertical ribs that accentuate the elegance of the shape and recall examples in metal. The two horizontal handles are bent inward and touch the belly of the hydria. The surface is painted entirely black, with the exception of the edge of the foot and a part of the lip, which are left unpainted. The neck is ornamented with a delicate, low relief garland painted in pink clay. The reddish mark by the vertical handle is certainly due to misfiring.

*Provenance: Ex-Swiss private collection, collected in the 1960s - 70s*
*Bibl.: MOREL J.-P., Céramique campanienne, Les formes, 1981, p. 330, pl. 147.*

### *50. A Miniature Terracotta Hydria*

*Greek (Magna Graecia), late 4th century B.C.*
*H: 16.3 cm*

The same as the preceding one but with a smooth body without the vertical ribs; the surface is completely black, except for the edge of the foot, which is the reddish clay of the vessel.

*Provenance: Ex-Swiss private collection, collected in the 1960s - 70s*
*Bibl.: Cf. no. 49.*

### *51. A Black Glaze Cup with Stamped Decoration*

*Greek (Magna Graecia ?), early 4th century B.C.*
*D. with handles: 28.8 cm*

The cup is whole but reassembled. Its shape is simple and elegant: the low, large circular body rests on a

richly molded foot; on the interior, the profile of the vessel is interrupted by a clearly marked ridge. Under the base, there is a small graffito (the Greek letter K ?)
The cup is entirely covered with black paint. On the interior, on the ground of the bowl, the stamped motif consists of a large rosette, a frieze of languettes and a series of palmettes connected by semi-circular filaments. Black glaze kylikes of this type were an invention of Attic potters of the second half of the 5th century, but they were rapidly imitated throughout the colonial world; the shape of this piece resembles those from Magna Graecia attributable to the early 4th century B.C.

*Provenance : Ex-Swiss private collection, collected in the 1960s - 70s*
*Bibl.: MOREL J.-P., Céramique campanienne, Les formes, 2 voll., Rome, 1981, p. 295, pl. 120.*
*SPARKES B.A. - TALCOTT L., The Athenian Agora XII, Black and Plain Pottery of the 6th, 5th and 4th Centuries B.C., 2 vol., Princeton, 1970, p. 269-270, n. 483, 484, 487, fig. 5, pl. 22.*

### *52. Marble Group of Two Nude Boys*
*Roman, 1st - 2nd century A.D.*
*H: 56 cm*

They appear to be nude boys, covered only by a cloak draped from their shoulders. Both torsos hold a position that is almost unstable: one beside the other and each resting an arm on the shoulder of his companion. Judging from the shape of the break at the neck, it is probably that the children were gazing at each other or that they were turning their heads inward. The boy to the left holds a large bird in his arms: its posture and form recall that of a pigeon.
This is a piece of excellent quality. The sculptor worked with precision and a remarkable sensitivity for rendering the slightly chubby, rounded forms of the children, and he knew how to convey the complicated relationship born out of young companionship very well. While the best parallels are representations of children at play, it is certainly necessary to mention images of erotes as well.
This group is accompanied by its original circular base displaying the feet: they are situated at the interior of the group and are crossed, the heel of one nearly touching the toe of the other.

*Provenance: Acquired on the Swiss art market, late 1980s*
*Bibl.: On Eros during the Roman period, see: Lexicon Iconographicum Mythologiae Classicae(LIMC) III, Zürich-München, 1986, p. 952-1049, s.v. Eros/Amor, Cupido.*

### *53. A Terracotta Statuette of a Seated Woman*
*Hellenistic Greek, 3rd - 2nd century B.C.*
*H: 14.5 cm*

The base, part of the bench and the head are reassembled, but the statuette is whole. The bench is pierced in the rear, and there is a small air hole in the figure's back. The surface of the pink terracotta retains abundant traces of white deposits; remains of red, brown and blue-gray pigment are visible on the hair, the ankle boots and on the stool.
This charming young woman is seated on a stool in the shape of a box. She crosses her legs, the head slightly turned to the left in a calm manner, the expression on her face marked by sweetness. She is clothed in a long chiton knotted only on her left shoulder so that the other half of her torso is not covered;

on top of the chiton, she wears an ample himation, the border of which is visible on the shins and which falls in elaborate folds onto the stool. The tresses are center parted, and the hair, indicated by a furrowed surface, is tied in a chignon at the nape of the neck.
Although they are much more rare, terracottas representing seated women are just as charming as figurines of standing draped women; their typology is equally rich and varied.
Around the 6th century B.C., the back part of Greek terracottas were flat. At the end of the classical period, the clay workers diversified their technique by making their images in two halves (front and back). The backs of Greek terracotta figurines are generally marked by an air hole that allowed gas pockets during the firing to escape (to avoid breaking the figurine) and also allowed work to be done on the interior of the join between the two parts of the statuette. The coloring was achieved using tempera over a white (kaolin) or clay-colored primer.

*Provenance: Ex-private collection, George Halphen, France*
*Bibl.: PASQUIER A. (ed.), Tanagra, Mythe et archéologie, Paris, 2003, p. 212-213, n. 145, 147-148.*

### *54. A Terracotta Statuette of a Young Standing Woman*
*Greek, 2nd - 1st century B.C.*
*H: 23 cm*

The piece is whole but reassembled with some small restorations; she is hollow and without a base; the air hole is oval. The terracotta is beige with some traces of white primer and golden yellow paint on the diadem. The statuette represents a young standing woman with her legs crossed, who is leaning on a column; the right hand is posed on the hip. She is dressed in a long chiton over which she wears a himation that envelops her entire body, including her arms and hands. The hair, centrally parted, is held back by a circular diadem.
Terracottas representing draped women leaning on pillars (or on columns) exist in many variations, reflecting the inccessant experimentation of the clay sculptors with new relationships between the posture of the body and the drapery. Monumental stone sculpture of famous statues of draped women from the Hellenistic period may also be an inspiration for certain types of these representations.

*Provenance: Ex-private collection, Feuardent, France, collected in the 19th century*
*Bibl.: MOLLARD-BESQUES S., Cat. raisonné des figurines et des reliefs en terre cuite grecs, étrusques et romains (Musée du Louvre), vol. II: Myrina, Paris 1963, p. 102-104, pl. 121-123.*

### *55. A Beautiful Marble Head of Apollo (Apollo of "Kassel" Type)*
*Roman, 2nd century A.D., ca. 150 - 200 A.D.*
*H: 38.5 cm*

The way in which the neck is made indicates that this head would have been inserted into a separately carved torso. The top part of this head was carved from a separate block of stone or completed in plaster and attached by a small tenon, which is partially preserved.
This is a work of great importance, not only from an artistic point of view but also due to the subject represented. In effect, this head reproduces, in a liberal fashion, the schema of the so-called Apollo of Kassel (the German village where the best example of this type was found), which the archaeologists recognized as a Roman copy of a famous votive statue by Phidias that was found in front of the Parthenon, the Apollo

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